

CAMERA SCRIPT

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02345/2062

DR. WHO

"The Seeds of Doom"

by
ROBERT BANKS STEWART

EPISODE TWO

(with all
dialogue
alterations)

PRODUCER PHILIP HINCHCLIFFE
DIRECTOR DOUGLAS CAMFIELD
P.A. Graeme Harper
A.F.M. Sue Shearman
Director's Assistant Briony Brown

Script Editor Robert Holmes
P.U.M. George Gallaccio

Designer Roger Murray-Leach

Costume Designer Barbara Lane
Make-up Artist Ann Briggs

Visual Effects Designer Richard Conway

T.M.1* John Dixon
T.M.2 Bernard Fox
Sound Supervisor John Holmes
Grams Operator Andrew Hunter
Electronic Effects Operator ... Dave Jervis
Vision Mixer Sue Thorne
Floor Assistant Robin Burman

Prop Buyer Maurice Watson
Artists Booker Nansi Davies

Film Editor Mike Adams

CREW 9

SCHEDULE

Tuesday 18th November 1975

Studio TC.4

Camera rehearsal 10.30-13.00
LUNCH 13.00-14.00
Camera rehearsal (with TK.42 from
17.00-18.00) 14.00-18.00
DINNER 18.00-19.00
(Sound and Vision Line-up 18.00-19.30)
VT RECORDING (onto VTC/6HT/B02396)
(with TK.42) 19.30-22.00

VT EDITING: to be arranged

TRANSMISSION: Saturday 7th
February 1976

CYPHER DUB: Friday 9th January 1975

DR. WHO: THE SEEDS OF DOOM

EPISODE TWO

C A S T L I S T

The Doctor TOM BAKER

Sarah Jane Smith ELISABETH SLADEN

Scorby JOHN CHALLIS

John Stevenson HUBERT REES

Charles Winlett JOHN GLEESON

Derek Moberley MICHAEL McSTAY

Arnold Keeler MARK JONES

TECHNICAL REQUIREMENTS

5 peds

Caption scanner

Floor monitors

3 booms

2 fishpoles

1 35 mm TK channel

DR. WHO (4L)

THE SEEDS OF DOOM

EPISODE TWO

02345/2062

RECORDING RUNNING ORDER

Pg	Shots	Scene	Lighting	Characters	Cams/ Booms
1	1	<u>TK Seq. 1 (35 mm)</u> Opening titles + T/J Slides			S.O.F.
2	2-10	<u>Scene 2</u> Int. Crew Quarters	NIGHT	SCORBY KEELER	1A 3A A1 B1
		RECORDING PAUSE (Adjust cam. 3)			
	11	<u>Scene 2</u> (cont'd)			
		RECORDING BREAK	Repo. Artists/cams.		
13	12-19	<u>Scene 10</u> Int. Crew Quarters	NIGHT	THE DOCTOR SARAH STEVENSON SCORBY KEELER	1A 3B 2A A1 B1
		RECORDING PAUSE (Cam. 2 to readjust)			
	20	<u>Scene 10</u> (cont'd)			
		RECORDING BREAK	Repo. Artists and tie them up		
31	21-34	<u>Scene 20</u> Int. Crew Quarters	DAWN/ DAY	THE DOCTOR SARAH KEELER SCORBY STEVENSON	1A 3B 2A A1 B1
		RECORDING PAUSE	Repo.		

Pg	Shots	Scene	Lighting	Characters	Cams/ Booms
40	35-43	<u>Scene 23</u> Int. Crew Quarters	DAWN/DAY	THE DOCTOR SARAH KEELER SCORBY STEVENSON	1A 3B 2A A1 B1
		RECORDING BREAK	Repo. Artists		
43	44-49	<u>Scene 25</u> Int. Crew Quarters	DAWN/DAY	KEELER STEVENSON SCORBY THE DOCTOR SARAH	1A 3B 2A A1 B1
		RECORDING PAUSE	REpo. Artists		
46	50	<u>Scene 28</u> Int. Crew Quarters	DAWN/DAY	THE DOCTOR STEVENSON	2A A1
		RECORDING PAUSE	Repo. Artists		
49	51-52	<u>Scene 30</u> Int. Crew Quarters	DAWN/DAY	THE DOCTOR STEVENSON	3B 2A A1 B1
		RECORDING PAUSE (Cam. to readjust)			
	53	<u>Scene 30 (cont'd)</u>			
		RECORDING PAUSE (Adjust lamp)			
	54-55	<u>Scene 30 (cont'd)</u>			
		RECORDING PAUSE (Adjust shot)			
	56	<u>Scene 30 (cont'd)</u>			
		RECORDING BREAK	Repo. Artists and untie rope		

Pg	Shots	Scene	Lighting	Characters	Cams/ Booms
54	57-58	<u>Scene 33</u> Int. Crew Quarters	DAWN/DAY	THE DOCTOR STEVENSON	3B 2A A1 B1
		RECORDING BREAK			
5	59	<u>Scene 4</u> Int. Arctic Lab.	NIGHT	THE DOCTOR STEVENSON SARAH	1B C1
		RECORDING PAUSE	Repo. Artists		
17	60-67	<u>Scene 12</u> Int. Arctic Lab.	DAY	SCORBY KEELER RADIO VOICE (OOV)	2B 1B 3C D1 C1
		RECORDING PAUSE	Repo. Artists		
20	68	<u>Scene 14</u> Int. Arctic Lab.	NIGHT	SCORBY KEELER	1B D1 C1
		RECORDING PAUSE	Repo. Artists		
24	69	<u>Scene 16b</u> Int. Arctic Lab.	NIGHT	SCORBY KEELER	2B D1 C1
		RECORDING BREAK	Repo. and set props		
38	70-74	<u>Scene 22</u> Int. Arctic Lab.	DAWN/DAY	SCORBY STEVENSON	2B 1B D1 C1
		RECORDING BREAK	Repo. Artists Strike fridge		

Pg	Shots	Scene	Lighting	Characters	Cams/ Booms
56	75-78	<u>Scene 35</u> Int. Arctic Lab.	DAWN/DAY	STEVENSON THE KRYNOID	2C 1B 3C D1 C1
		RECORDING BREAK	Flat into Lab. Strike Passage flat		
4	79-80	<u>Scene 3</u> Int. Passage	NIGHT	SARAH MOBERLEY (DEAD)	3D 4A A2
		RECORDING PAUSE (Cam. to adjust)			
	81	<u>Scene 3</u> (cont'd)			
		RECORDING PAUSE			
	82	<u>Scene 3</u> (cont'd)			
		RECORDING PAUSE	Repo. Artists		
7	83-84	<u>Scene 5</u> Int. Passage	NIGHT	SARAH STEVENSON MOBERLEY (DEAD) THE DOCTOR	3D 4A A2 Fish
10	85-88	<u>Scene 8</u> Int. Sick Bay	NIGHT	THE DOCTOR SARAH STEVENSON	2D 1C D2
		RECORDING BREAK	Repo. Artists Moberley to bed and covered		
26	89	<u>Scene 18</u> Int. Sick Bay	NIGHT	SCORBY KEELER MOBERLEY (DEAD)	2D D2

Pg	Shots	Scene	Lighting	Characters	Cams/ Booms
		RECORDING PAUSE			
27	90	<u>Scene 18b</u> Int. Passage	NIGHT	THE DOCTOR SARAH SCORBY (OOV)	3D A2 D2
27	91-97	<u>Scene 18c</u> Int. Sick Bay	NIGHT	SCORBY KEELER THE DOCTOR SARAH MOBERLEY (DEAD)	2D 1C D2
		RECORDING BREAK	Move to Power Unit set		
22	98- 101	<u>Scene 15</u> Int. Power Unit	NIGHT	SARAH THE DOCTOR STEVENSON	4B 1D 3E A3 C2
		RECORDING BREAK	Repo.		
25	102	<u>Scene 17</u> Int. Power Unit	NIGHT	THE KRYNOID	4C A3
		RECORDING PAUSE	Repo. Krynoid		
30	103	<u>Scene 19</u> Int. Reactor Room	DAWN/DAY	THE KRYNOID	1B C2
		RECORDING PAUSE	Repo. Krynoid		
42	104	<u>Scene 24</u> Int. Power Unit	DAWN/DAY	THE KRYNOID	4D 1E 3E A3
		RECORDING PAUSE	Repo. Krynoid		

Pg	Shots	Scene	Lighting	Characters	Cams/ Booms
48	105- 111	<u>Scene 29</u> Int. Power Unit	DAWN/DAY	SARAH SCORBY KEELER	4D 1E 3E A3 C2
		RECORDING PAUSE	Repo. Artists		
51	112- 117	<u>Scene 31</u> Int. Power Unit	DAWN/DAY	SCORBY SARAH KEELER	4D 1E 3E A3 C2
		RECORDING PAUSE			
	118	<u>Scene 31</u> (cont'd)			
		RECORDING PAUSE			
55a	119	<u>Scene 34a</u> Int. Passage	DAWN/DAY	THE KRYNOID	2E B2
		RECORDING BREAK	Adjust bomb counter		
58	120- 127	<u>Scene 37</u> Int. Power Unit	DAWN/DAY	THE DOCTOR SARAH THE KRYNOID	4D 1E 3E A3 C2
		RECORDING BREAK	Reset dial		
61	128- 129	<u>Scene 39</u> Int. Power Unit	DAWN/DAY	THE KRYNOID	4C 3E A3
		RECORDING PAUSE			

Pg	Shots	Scene	Lighting	Characters	Cams/ Booms
63	130	<u>Scene 41</u> Int. Power Unit	DAWN/DAY		3E (mace,
65	131	<u>TK Seq. 3 (35 mm)</u> Closing titles + T/J Slides			S.O.F.

"DOCTOR WHO"

by

Robert Banks Stewart

'The Seeds of Doom'

EPISODE TWO

1. TK Seq. 1 (35 mm)
Opening titles

S.O.F.

S/I T/J SLIDE (A1) /
THE SEEDS OF DOOM

S/I T/J SLIDE (B1) /
by ROBERT BANKS STEWART

S/I T/J SLIDE (A2) /
PART TWO

FADE OUT

FADE UP

1. INT. PASSAGE. NIGHT.

(REPRISE MOBERLEY'S
DEATH. WINLETT
LURCHES OUT INTO
THE NIGHT.

END REPRISE)

Tag C/U Moberley to be
recorded during this ep.
Shot 80

1A 3A A1 B1

2. INT. CREW QUARTERS. NIGHT.

2. 1A / (SCORBY FINDS RIFLE)

H/A CM/S box pulled out;
rifle lifted out

3. 3A (rise)

L/A deep 2-s Scorby b/g/
Keeler f/g r.; Scorby
forward and sits for M
2-s

You'd think butter wouldn't melt in
their mouths ... Keep watch.

KEELER: What are you doing, Scorby?

(SCORBY IS WORKING
ON THE FIRING PIN)

4. 1A SCORBY: I don't like guns ... in the
wrong hands./

CM 2-s fav. Keeler; as
Keeler rises, pan him to
door and isolate

KEELER: There's no need for that.
They won't try to shoot us!

SCORBY: I'd rather not give them the
chance. *I said keep watch.*

(KEELER SHAKES
HIS HEAD)

KEELER: I wish you'd stop acting like some cheap gangster. All we've come here for is to confirm that ~~these~~ pods ^{are} really something unusual./

5. 3A
MC/S Scorby

SCORBY: You don't think we're going to fly back empty-handed? Hm?/

6. 1A
M/S Keeler

KEELER: But we can't ... Scorby, we'd never get away with it!/
/

7. 3A
MC/S Scorby

8. 1A
M/S Keeler

SCORBY: Are you a betting man?/

KEELER: Now just a minute! This is the first you've said ... I've a right to know what it is you're planning./

9. 3A
M/S Scorby; he rises;
crab him r. to CM 2-s
with Keeler f/g r.

crab Keeler l. and he sits

SCORBY: All right, Keeler. Tomorrow we dig a nice big hole in the snow - big enough for, say, five bodies. Then we fill the hole, take the pods and go home. No witnesses. Nothing. Just another lost expedition ...

10. 1A
Deep 2-s, Keeler sits f/g
l., Scorby advances b/g r.

KEELER: You're mad! I won't do it!
I - /

SCORBY: You'll do it. You'll do exactly as you're told.

Or
/I'll just make that hole a little bigger./

PAUSE Adjust cam. 3

11. 3A
C/U Keeler, rifle at
temple; he reacts

RECORDING BREAK

Repo. Artists/Cams.

3 to B

3D 4A A2

3. INT. PASSAGE. NIGHT

79. 3D / (SARAH ENTERS AND
L/S passage, see door SHUTS DOOR./
open; Sarah enters l.,
runs u/s and shuts it

she comes d/s and exits
r.
80. 4A (entry) SHE MOVES DOWN AND
MC/S Sarah; she spies SEES DEAD MOBERLEY.
body

RECORDING PAUSE

Adjust

-
81. 3D / EMPHASISE DEAD MOBERLEY.
ML/S body

+ then staggered shots
into C/U Moberely
AS DIRECTED (to
include C/U for tag
shot Ep.1)

RECORDING PAUSE

Adjust

-
82. 4A / SARAH IS SHATTERED.
BC/U Sarah

RECORDING PAUSE

Repo. Artists

(Onto Scene 5, page 7)

(3 NEXT)

1B C1

4. INT. ARCTIC LAB. NIGHT

59. 1B

L/A MC/S Doctor at
microscope; Sarah
enters b/gl.;
elevate on Doctor's
rise and Stevenson
enters f/g l. for
deep 3-s;
they exit

/(THE DOCTOR AND
STEVENSON AT WORK)

THE DOCTOR: You ready, Stevenson?

(SARAH ENTERS
HURRIEDLY)

SARAH: Doctor, quick! *Heint* Moberley's
been killed! *dead.*

STEVENSON: What?

(THEY HURRY OUT)

RECORDING PAUSE

Repo. Artists

(ONto Scene 12, page 17)

(3 NEXT)

/3D 4A A2 Fish/

5. INT. PASSAGE. NIGHT

83. 3D / (SARAH, STEVENSON, DOCTOR
L/S door; trio enter, COME RUNNING UP.)
run down and exit r.
84. 4A / THEY SEE MOBERLEY.
L/A M/S Moberly corpse; DOCTOR GOES INTO
feet run past SICK BAY)

(Onto Scene 8, page 10)

(2 NEXT)

/2D 1C D2/

8. INT. SICK BAY. NIGHT

85. 2D / (DOCTOR ENTERS AND LOOKS
L/A M/S empty bed f/g; AT BED. OTHERS FOLLOW
group enter HIM IN)

STEVENSON: Did you see his face?
(AT BED) Where is he?

THE DOCTOR: Gone. He left after
killing Moberley.

STEVENSON: I don't believe it!
You mean Charles did that?

THE DOCTOR: Not Charles. The
alien.

86. 1C STEVENSON: Alien?/
C/U Doctor

THE DOCTOR: Not of this world,
Stevenson. I told you he was
changing form. Already his mind
has been taken over. Eventually
his entire body will alter./

87. 2D
CM 2-s Sarah/Stevenson

88. 1C SARAH: Into a Krynoid?/
C/U Doctor

THE DOCTOR (NODS): There will be a
transitional period first - a
grotesque parody of the human form.
(TO STEVENSON) By now Winlett
himself no longer exists. We must
destroy what he has become.

RECORDING BREAK

Repo. Artists
Moberley to bed and covered.

(Onto Scene 18, page 26)

EPISODE TWO (Scene 9)

O.B. SEQ. 1 (page 12)

EXT. AREA. OF RIDGE. NIGHT

(Snow storm in progress)

2/1-1.

L/A; the legs of the
fully-costumed bipedic
Krynoid enter frame and
move l. to r.

END O.B. SEQ. 1

1A 3B 2A A1 B1

10. INT. CREW QUARTERS. NIGHT

12. ~~3B~~ (SCORBY HIDES GUN./
~~M/S Scorby putting gun~~
~~away under bed~~

13. 2A KEELER LISTENS AT DOOR./
L/A MC/S Keeler at door;
pan him l. into 2-s and
he sits

14. 1A /STEVENSON AND SARAH ENTER
M/S door; Stevenson/Sarah AND PUT ON CLOTHES)
enter; pan them l. to
anoraks

15. 2A SARAH: You OK now?/
Deep 2-s Keeler f/g l.,
Scorby b/g r.

SCORBY: Yes. What's the trouble?

STEVENSON: We're going out.

16. 1A SCORBY: What? In this weather?/
M 2-s Stevenson/Sarah;
let Stevenson exit l.

17. 2A STEVENSON: Yes, Mr. Scorby. In
this weather./
Keeler f/g l., Scorby b/g
r.; Stevenson enters r.
for 3-s

18. 3B THE DOCTOR: Come on, Stevenson - we
MC/S door; Doctor enters haven't much time.

19. 2A (a.b.); pan Stevenson r. (STEVENSON PICKS UP THE
to Doctor and group; they RIFLE, CHECKS IT IS
exit through door LOADED, AND CLICKS THE
SAFETY CATCH DOWN)

STEVENSON: Ready, Doctor.

THE DOCTOR: I hope that's the answer.

Stay warm.

(HE LEADS THE WAY OUT.
STEVENSON AND SARAH FOLLOW)

RECORDING PAUSE

Cam. 2 to readjust

(2 NEXT)

20. 2A

MC/S Keeler; tilt him up
to CM 2-s with Scorby;
crab both r. to door and
they exit

KEELER: What the devil's going on?

SCORBY: What do you think I am - a
mindreader? Now's our chance.

KEELER: What do you mean?

SCORBY: To find the pod.

(THEY EXIT)

RECORDING BREAK

Repo. Artists and tie them up

(Onto Scene 20, page 31)

(2 NEXT)

/2B 4B 3A C1 B2/

10a. INT. CHASE'S LIBRARY. NIGHT

30. 3A / (CHASE IS WITH DUNBAR)
CM 2-s fav. Dunbar b/g l.,
Chase f/g r.

DUNBAR: Something's gone wrong out there. We had a telex message saying that some infection had broken out.

CHASE: Infection? What sort of infection?

DUNBAR: Apparently, a virus conveyed by the pod. If you get that pod you'll probably have to take precautions./

31. 2B
CM 2-s fav. Chase

CHASE: If? There's no question of if. I've sent my most efficient man./

32. 3A
C/U Dunbar

DUNBAR: To Antarctica?/

33. 2B
CM 2-s (a.b.)

CHASE: It'll be easier to acquire the pod there rather than wait for its arrival in England and the resultant publicity. By that time it'll be better protected than the Crown Jewels./

34. 3A
C/U Dunbar

DUNBAR: You're going well outside the law, Mr. Chase./

35. 2B
CM 2-s (a.b.)

CHASE: I understand policemen are few and far between in Antarctica./

36. 3A
C/U Dunbar

DUNBAR: Look, if there are repercussions, have I your word you'll preserve my anonymity?/

37. 2B
CM 2-s (a.b.); crab
Chase to table, losing
Dunbar

(3 NEXT)

(ON 2)

EP.2

38. 3A
CM/S Dunbar

CHASE: Don't worry. I always take care of my employees. It wouldn't do if a public servant of your standing was found to be betraying trust and selling secrets, would it?/

39. 2B
M/S Chase and case on table

DUNBAR: No, but on the other hand, I took up a career hoping to reach the top. But I've seen time-serving nonentities promoted over my head./

40. 3A
M/S Dunbar; pan him
r. to table

CHASE: Yes, it must be most galling. The only alternative is to seek other forms of reward, as you have done. (DISPLAYS MONEY) I think you will find this is the sum we agreed for your help./

(DUNBAR CROSSES AND
LOOKS AT CASE)

41. 4B
BC/U Chase

DUNBAR: Yes, it is most generous./

CHASE: A fair exchange. You ~~must~~ ^{have} have money and I ~~must~~ ^{have} have that pod.

RECORDING BREAK

Readjust

(Onto Ep.4, Scene 37, page 54)

(3 NEXT)

EPISODE 2 (Scene 11/11a)

O.B. SEQ. 2 (pages 15 and 16)

EXT. POWER UNIT. NIGHT

(Snow storm in progress)

2/2-1.

M/S Krynoid shot from the waist down, enters frame and staggers towards power house door; he tries to open it, but is too enfeebled to manage it; after a moment, he senses something and turns

(Up to this point, we have still not seen his face)

2/2-2.

C/U Krynoid turning into C/U; this should have great impact as it will be the first time we have seen his face; after the Geoffrey Burgon sting has died, he moves out of frame l.

(Already recorded in Studio on 17.11.75.)

123. 4 and 5 (+ TK snow loop l. to r.) /
Doctor/Sarah/Stevenson l. to r.

(THE DOCTOR, STEVENSON AND SARAH
STANDING TOGETHER ON A RIDGE,
STARING ROUND)

THE DOCTOR: What's that? Over
there?

124. 5 (+ TK snow r. to l.) / (POV MODEL SHOT OF POWER UNIT)

Episode 2 (Scene 11) (cont'd)

O.B. Seq. 2 (cont'd)

STEVENSON: Our generator plant.

SARAH: Why so far from the base?

STEVENSON: Safety measure. It's a new fuel-cell system being tested for the first time.

THE DOCTOR: Let's have a look at it.

they all exit r.

END O.B. SEQ. 2

2B 1B 3C D1 C1/

12. INT. ARCTIC LAB. NIGHT.

60. 3C / (SCORBY AND KEELER
ML/S Scorby ARE METHODICALLY
SEARCHING THE ROOM)

61. 2B SCORBY: (THROWING A SPECIMEN CASE
M/S Keeler ASIDE) You're supposed to be the
botanist. Where would you keep this
pod?

62. 3C KEELER: It must be here somewhere.
M/S Scorby Careful! That's valuable! /

(SCORBY
DELIBERATELY
SMASHES A PIECE
OF EQUIPMENT ON
THE FLOOR)

63. 2B SCORBY: So what? There'll be nobody
M/S Keeler (reacts) here to use it after we leave. /

64. 1B (KEELER REACTS. /
MC/S radio RADIO COMES ALIVE)

65. 2B RADIO VOICE: (THROUGH STATIC) This is
MC/S Keeler South Bend calling Camp Five...Come in
Camp Five... over... /

66. 3C KEELER: What do we do? /
M/S Scorby (SCORBY DARTS A LOOK AT
KEELER THEN CROSSES TO
THE RADIO)

RADIO VOICE: This is South Bend
calling Camp Five ... Come in Camp
Five... over.

(ON 3)

pan Scorby r. to
CM 2-s at radio;
he fights off Keeler

SCORBY: (PRESSES SWITCH) Camp Five
receiving you...Over...

RADIO VOICE: Is that you, Derek?

SCORBY: (HESITATES) Er...yes...go
ahead South Bend.

RADIO VOICE: The weather's clearing
this end. The ~~Medical Team~~ *Repat Team* will be with
you as soon as possible.

SCORBY: Have they left yet?

RADIO VOICE: They're leaving right now.

SCORBY: Cancel them We don't need help.
Everything's under control.

RADIO VOICE: ...Hello...is that you
Derek?...

67. 1B

C/S radio; plugs
pulled out

(SMILING / SCORBY SWITCHES
OFF THE RADIO AND STARTS
TO SMASH THE CIRCUITS)

RECORDING PAUSE

Repo. Artists

(Onto Scene 14, page 20)

EPISODE 2 (Scene 13)

O.B. SEQ. 3 (page 19)

EXT. POWER UNIT. NIGHT

(Snow storm in progress)

2/3-1.

M 3-s Doctor/Sarah/
Stevenson approach;
pan them r. to door of
power unit

THE DOCTOR: He left the base in this
blizzard. He'd have tried to find
shelter.

Stevenson heaves at
the door lock which is
iced up; watch wobbly
set, folks!

STEVENSON: I don't think this has
been disturbed.

THE DOCTOR: It's as well to make sure.

more effort and the
ice cracks around the
lock; they go inside

2/3-2.

M/S a ridge of snow;
the Krynoid is watching
everything, to the
accompaniment of a
Geoffrey Burgon sting,
looking out r.

END O.B. SEQ. 3

1B D1 C1

14. INT. ARCTIC LAB. NIGHT

68. 1B / (KEELER HAS FOUND THE
M/S desk top; Keeler HALVES OF THE OPEN
bobs up into shot; POD)
elevate him to 2-s with
Scorby b/g l. and
crab r. to favour
Scorby

KEELER: Found it! Look. (HE FITS
THE TWO HALVES TOGETHER) It's the pod
in Dunbar's photograph.

SCORBY: Somebody's cut it
open!

(KEELER SHAKES HIS
HEAD)

KEELER: No. It wasn't cut. It must
have germinated.

SCORBY: Germinated?

KEELER: (PATIENTLY, AS IF TO CHILD)
I mean that the pod has opened as part
of it's natural cycle to release
seeds ... a plant. *a shoot or
something*

SCORBY: And it's the actual plant that
~~Harrington Chase~~ wants - right?

KEELER: Right.

SCORBY: We'd better find it - and
quick.

RECORDING PAUSE

Repo. Artists

(Onto Scene 16a, page 24)

/4B 1D 3E A3 02/

15. INT. POWER UNIT. NIGHT

98. 3E / STEVENSON: Without special clothing
M/S Stevenson; pull a man just can't survive in these
back on work to reveal sub-zero temperatures. I'm afraid
Doctor f/g Winlett must have collapsed somewhere.
99. 4B THE DOCTOR: Do you ever listen,
M/S Sarah Stevenson? He isn't a man anymore./
100. 1D SARAH: Well, if he's a plant - or
CM 2-s Stevenson/
Doctor; pull back and a vegetable, whatever he is now -
keep 2-s as Doctor he'd have less resistance to cold,
crosses l. wouldn't he?/
- STEVENSON: You know, I still find
this hard to take. You're trying
to tell me that these things are
inimical to the whole of animal
creation?
- THE DOCTOR: Inimical! They're
lethal!
- STEVENSON: But how do you know?
- THE DOCTOR: Never mind how I know.
Take it from me, on every planet
where the Krynoid has become
established, all animal life has
become extinguished./
101. 4B SARAH: But there's no real danger
MC/S Sarah; grab her now is there? I mean the second
r. to 3-s; as Doctor pod's in the freezer - and the
goes, hold Sarah/
Stevenson; let them Krynoid's probably frozen stiff
exit l. under the snow.
- THE DOCTOR: I hope you're right,
Sarah ...

(HE GOES OUT. THEY FOLLOW)

EPISODE 2 (Scene 16a)

O.B. SEQ. 4 (page 23a)

EXT. POWER UNIT. NIGHT

(snow storm in progress)

2/4-1.

M/S door of power unit;
Doctor emerges; Sarah/
Stevenson emerge;
Stevenson shuts door;
pan group off l.

2/4-2.

ML/S ridge; Doctor/
Sarah/Stevenson; their
legs enter frame; tilt
them up and towards the
top of the ridge; they
move r. to l.

2/4-3.

M/S power unit wall;
Krynoid appears around
corner and watches them
out (buffer)

~~2/4-4.~~

~~M/S ridge; progress
shot; Doctor/Sarah/
Stevenson enter r. and
struggle out l. against
the wind that whips snow
at them~~

(Already recorded in Studio on 17.11.75.)

125. 4

Doctor, Stevenson, Sarah
returning over the ridge,
r. to l.

END O.B. SEQ. 4

16b. INT. LAB. NIGHT /2B D1 C1/

69. 2B

ML/S Scorby; as
Keeler enters f/g l.
throw focus;
Scorby comes d/s for
CM 2-s; grab r.,
keeping 2-s as Scorby
moves l.

SCORBY: What have they done with
it, Keeler? We've got to find it.
Or Chase'll skin me alive...

KEELER: If you hadn't smashed their
radio perhaps we could have asked
them...

SCORBY:
The discovery of this pod has been
kept secret. Only the top brass of the
Ecology Bureau know about it.

KEELER: And Harrington Chase.

SCORBY:
The bloke on the radio said that
Medical Aid was coming. Medical aid
for who? There must be someone here
who's ill. (UNPLEASANTLY) He'll tell
us where the pod is - I promise you.

RECORDING BREAK

Repo. and set props

(Onto Scene 22, page 38)

4C A3

17. INT. POWER UNIT. NIGHT

102. 4C / (THE KRYNOID FORCES IN
M/S door; it opens; THE DOOR. HE COMES
the Krynoid appears and INTO THE ROOM WITH
sucks in warmth A LOW MOAN OF ANGUISH
AND CLUTCHES THE
HEAVY DOOR OF THE
REACTOR PLANT. HE
CLINGS THERE A
MOMENT, SUCKING IN
THE WARMTH, AND THEN
SUBSIDES)

RECORDING PAUSE

Repo. Krynoid

(Onto Scene 19, page 30)

/2D D2/

18. INT. SICK BAY. NIGHT

89. 2D / (SCORBY AND KEELER ENTER.
L/A bed f/g with sheeted THEY SEE MOBERLEY'S BODY
figure; Scorby/Keeler ON THE BED. THEY PULL
enter and examine body BACK SHEET)

KEELER: Is he dead?

SCORBY: Stiff as a board.

KEELER: Good grief! What could
have caused that?

RECORDING PAUSE

(Onto Scene 18b, page 27)

(3 NEXT)

EPISODE TWO (Scene 18a)

O.B. SEQ. 5 (page 26a)

EXT. CAMP. NIGHT

(snow storm in progress)

2/5-1. ML/S hut f/g l.; see
Doctor/Sarah/Stevenson
approach

STEVENSON: I'll be with you in a
minute. I have to check something.

Stevenson goes off;
pan Doctor/Sarah l. to
door

/Watch continuity for direct action cut into set/

END O.B. SEQ. 5

3D A2 D2

18b. INT. PASSAGEWAY. NIGHT

90. 3D / (DOCTOR AND SARAH ENTER
L/S passageway;
AND CLOSE DOOR)
Doctor/Sarah enter and
advance; pan them r.

SCORBY (OOV): That you, Doctor?
We're in here ...

(DOCTOR AND SARAH MOVE
DOWN PASSAGE TOWARDS
SICK BAY)

2D 1C D2

18c. INT. SICK BAY. NIGHT

91. 2D / THE DOCTOR: Don't touch him!!
L/A group; body/
Keeler f/g l., door.
b/g r.; as Doctor
enters, pull back and
elevate to reveal
Scorby and lose body;
pan Scorby r., getting
Sarah f/g l.

SCORBY: Put your hands up. Turn
around. Facing me.

(THERE IS NOTHING FOR
IT BUT OBEY)

THE DOCTOR (EYING THE GUN): Have
we annoyed you in some way? You
don't suspect us?

92. 1C SCORBY: O.K., start talking./
Deep 3-s Scorby f/g
r., Keeler/Doctor b/g
l.

THE DOCTOR: Did you know that
Wolfgang Amadeus ~~had perfect~~
pitch

SCORBY: What happened to him.
(HE JERKS HIS HEAD AT THE BED)

THE DOCTOR: Wolfgang Amadeus?
Oh, him! He was ~~attacked~~
attacked

SCORBY: We gathered that.

(2 NEXT)

(ON 1)

KEELER: How did it happen?

93. 2D

Deep 2-s Sarah f/g l.,
Scorby b/g r.

THE DOCTOR: It happened because of
a pod.

KEELER: The pod!/
SCORBY: There's already one corpse

in here, Doctor. I can easily double
that number.

(HE AIMS THE
GUN AT THE
DOCTOR)

94. 1C

M 4-s, Scorby f/g r.

SCORBY: Get back!/
THE DOCTOR: Unfortunately there's

been an accident. One of the men
here has been ... infected.

KEELER: By the pod?

SARAH: Yes - it made him mad.

THE DOCTOR: Yes. You could say he's
not quite himself any more.

SCORBY: Where is he now?

(2 NEXT)

(ON 1)

SARAH: We don't know. Somewhere out there.

KEELER: You mean you have a homicidal maniac on the loose?

95. 2D
CM/S Scorby

THE DOCTOR: More dangerous than that and he's desperate to reach food and warmth. And where can he find food and warmth?

96. 1C
M 4-s (a.b.); Keeler advances

SCORBY: You mean this camp?/

THE DOCTOR: Yes, comforting thought isn't it? I think we should keep the doors and windows locked.

97. 2D
M/S Scorby pushes Keeler rear

KEELER (LOOKING ROUND NERVOUSLY): What are we going to do?/

pan Scorby l. to door

SCORBY: I think it's time we had some real answers, *but not in here. Why don't we make ourselves a little more comfortable*
(HE USHERS THE DOCTOR AND SARAH OUT AT GUN POINT)

RECORDING BREAK

Move to Power Unit set

1 to D	A to 3
3 to E	C to 2
4 to B	D to 2

(Onto Scene 15, page 22)

(3 NEXT)

1B C2

19. INT. REACTOR ROOM. DAWN/DAY

103. 1B / THE KRYNOID .
The Krynoid enters a pre-formed C/U and
looks around - it's a bit perkier now.
* LOOKS STRONGER
NOW WITH A DANGEROUS,
MENACING QUALITY
ABOUT HIS MOVEMENTS)

RECORDING PAUSE

Repo. Krynoid

1 to E

4 to D

(Onto Scene 24, page 42)

1A 3B 2A A1 B1

20. INT. CREW QUARTERS. DAWN/DAY.

21. 2A
CM 3-s Doctor/Keeler/
Sarah; Keeler rises
and pan him r. to
Scorby; crab Scorby
l. and depress him to
3-s with Doctor/Sarah

(THE DOCTOR
IS BOUND
HAND AND
FOOT.

KEELER IS
JUST FINISHING
TYING SARAH'S
HANDS ONLY.

SCORBY HAS
THE GUN LEVELLED
AT THEM.

KEELER SEEMS
UNHAPPY AT
THE WAY THINGS
ARE DEVELOPING)

SCORBY: (TO KEELER) Watch the door.
Right,
Doctor - let's have the truth.
Where's the plant that came out of
the pod?

THE DOCTOR: That grew in the bed
that was part of the garden, close
to the house that Jack built?

(SCORBY IS
NOT AMUSED)

SCORBY: I am not a patient man,
Doctor...

(ON 2)

22. 1A THE DOCTOR: Your candour does you
L/A deep 2-s Keeler credit. However, you're too late.../
b/g l./Scorby f/g r.

SCORBY: What do you mean?

THE DOCTOR: Odd things have been
happening - odd and dangerous.
Frankly, I don't think you'd
understand.

23. 2A SCORBY: Try me./
CM 2-s Doctor/Scorby
f/g r.

THE DOCTOR: Very well. At its
simplest, the man who went mad is
no longer a man in any sense you'd
recognise./

24. 3B
MC/S Keeler

25. 2A KEELER: If he's not a man, what
a.b. is he?/

26. 1A THE DOCTOR: An alien life form./
L/A deep 3-s Doctor
f/g l./Keeler b/g/
Scorby r.; face slap SCORBY: I said I wanted some
answers.

(FACE SLAP ROUTINE)

27. 2A KEELER: Shhh... hold it. Someone's
(a.b.) Scorby rises; coming .../
pan with him r. to door

crab Scorby l. and
loosen to M 4-s

THE DOCTOR: Or something.

(TENSION ALL AROUND
AS THEY LISTEN)

STEVENSON (OOV): Doctor?... Miss
Smith? ... Where are you?

(SCORBY PUTS HIS
PISTOL UNDER THE
DOCTOR'S THROAT)

28. 1A SCORBY (CALLING): In here .../
M/S door; Stevenson
enters, advances and
puts up rifle

(ON 1)

(STEVENSON APPEARS
AND IS SHOCKED AS
HE TAKES IN THE
SITUATION)

SCORBY (cont'd): Come and join
the party.

(SCORBY LOWERS THE
PISTOL AND WAVES
STEVENSON IN)

29. 3B STEVENSON: Drop that gun!/
M/S Scorby; he jerks
pistol

(SCORBY JERKS PISTOL)

30. 1A
M/S Stevenson

(STEVENSON PULLS
TRIGGER. THE
BOLT CLICKS
HARMLESSLY.

31. 3B STEVENSON STARES
M/S Scorby; pan him r. AGHAST./ SCORBY
to Stevenson; pan
Stevenson l. as he is
thrown to M 3-s with
Doctor and Sarah LAUGHS)

SCORBY: Not very friendly are we?
(SUDDENLY VICIOUS) Get over
there ...

(HE GRABS STEVENSON
BY THE SHOULDER AND
HURLS HIM ACROSS THE
ROOM TO JOIN SARAH
AND THE DOCTOR)

STEVENSON: What's happening? *Not.*

THE DOCTOR: For some reason, these
two want to get their hands on the
pod.

32. 1A STEVENSON (MISUNDERSTANDING): The
M/S Scorby; Keeler pod's still safe. They haven't
joins l. and crosses taken it out?/
r. for 2-s

(SCORBY'S EARS PRICK UP
ALMOST VISIBLY)

(3 NEXT)

SCORBY: What did you say? Taken it
out of what?

(Onto page 35)

(On 1)

(THE DOCTOR
SIGHS.

STEVENSON
REALISES
HE HAS PUT
HIS FOOT IN IT)

KEELER: They've got a second pod!

SCORBY: Then we're not going back
empty-handed, are we?

tilt Scorby f/w to
get Doctor f/g l.
on pistol threat

(COMING CLOSE
TO DOCTOR
AND STEVENSON)

33. 3B Where is it? /

MC/S Doctor with
pistol framed r.;
tilt with pistol to
C/S Stevenson and pistol
crab l. and loosen to
3-s as Scorby
threatens Sarah with
Doctor f/g l.

THE DOCTOR: Don't be a bigger fool
than you already are. It's dangerous -
can't you understand?

SCORBY: Where is the pod?

(BOTH
THE DOCTOR
AND STEVENSON
FACE OUT SCORBY
AND HIS LEVELLED
PISTOL WITHOUT
ANSWERING.

SCORBY LOOKS
AT KEELER AND
SHAKES HIS HEAD)

Stubborn pair, aren't they? (cont...)

(HE PUTS THE
PISTOL AGAINST
SARAH'S HEAD.
SHE CLOSES HER
EYES FATALISTICALLY
BUT BRAVELY)

(2 NEXT)

(ON 3)

crab Scorby r.
to M 2-s with Keeler

SCORBY: (cont) I mean it this time.

(THE DOCTOR
BREAKS THE SILENCE)

THE DOCTOR: Alright Scorby.
It's in the freezer...

SCORBY: Good. You. (POINTS TO
STEVENSON) show me. Watch these
two.

(HE HANDS
KEELER A
SECOND GUN)

hold M/S Keeler as
Scorby exits

KEELER: I don't want to - !

SCORBY: Watch them! (TO STEVENSON)
Move!!

(HE PRODS
STEVENSON
OUT OF THE
ROOM.

KEELER
POINTS THE
GUN NERVOUSLY
AT THE DOCTOR)/

34. 2A
C/U Doctor

THE DOCTOR: (SMILES) Don't worry.
You're quite safe with us.

We won't hurt you.

RECORDING PAUSE

Repo.

(Onto Scene 23, page 40)

2B 1B D1 C1

22. INT. ARCTIC LAB. DAWN/DAY.

70. 2B _____ / (STEVENSON OPENS
M/S Stevenson at FRIDGE.
fridge THE
FROZEN POD LIES
THERE - UNOPENED.
STEVENSON CAREFULLY
REMOVES IT)

71. 1B (turn) SCORBY: Bring it to me./
Deep 2-s Stevenson b/g Are there anymore?
1./Scorby f/g r.;
as Stevenson advances and
Scorby crosses l., STEVENSON: No. This is unique
keep 2-s now. Priceless ... as you are
no doubt aware.

SCORBY: O.K. Stevenson,

Now what's to stop this
breaking open like the other one?

STEVENSON: It's quite safe at
this temperature.

SCORBY: It's going on a little
journey. You must have something
here to keep it cool.

STEVENSON: (RELUCTANTLY) We have
thermo-containers.

(ON 1)

hold Scorby as
Stevenson exits r.

SCORBY: Get one. (STEVENSON
STARTS TO LOOK) There's something
I don't understand. Where does the
power come from to operate this
place./

72. 2B
Deep 2-s Scorby f/g
l., Stevenson b/g r.

STEVENSON: We have a new fuel cell
system ... The power house is half
a mile away./

73. 3C
C/U Scorby

SCORBY: Could this ... creature be
hiding there?/

74. 2B
C/U Stevenson

STEVENSON: We checked it an hour
ago.

RECORDING BREAK

Repo. Artists
Strike fridge

(Onto Scene 35, page 56)

(3 NEXT)

1A 3B 2A A1 B1

23. INT. CREW QUARTERS. DAWN/DAY.

35. 2A / (KEELER STILL HAS
C/U Doctor singing THE GUN TRAITED
ON THE DOCTOR
AND SARAH)
36. 1A
MC/S Keeler and pistol
37. 4A / THE DOCTOR: I'd give your arm
M 2-s Doctor/Sarah a rest if I were you.

SARAH: Yes, we're not likely
to run away.

(KEELER DOESN'T
RESPOND)

- THE DOCTOR:
(PAUSE) You don't like violence,
do you, Keeler. Not like your
friend. What are you ... a
38. 1A / scientist? / Botanist perhaps?
MC/S Keeler and pistol Yes ... that must be it. You
came along to identify the pod.
Surely you understand the implications
of what I've been saying.

(KEELER SHIFTS
UNEASILY BUT
DOESN'T RESPOND)

39. 2A / KEELER: We know what we're doing./
MC/S Doctor

4C A3

24. ~~INT.~~ ^{SUT.} POWER UNIT. DAWN/DAY

104. 4C / (THE KRYNOID
M/S central power unit; MOVES PURPOSEFULLY
Krynoid appears r.; TOWARDS THE DOOR)
pan it l. to door,
tilting to see hand
opening door; Krynoid
exits l.

RECORDING PAUSE

Repo. cams.

(Onto Scene 29, page 48)

(4 NEXT)

/1A 3B 2A A1 B1/

25. INT. CREW QUARTERS. DAWN/DAY.

44. 1A / (KEELER HAS FINISHED
H/A Keeler tying Stevenson's feet;
tilt him to M 2-s with Scorby
SECURING STEVENSON'S BONDS)

45. 2A SCORBY: You
can say your goodbyes now, Doctor./
L/A M 3-s Stevenson/
Doctor/Sarah

46. 1A (FOR A MOMENT IT
LOOKS AS IF THEY
WILL BE EXECUTED)/
M 2-s Scorby/Keeler

KEELER: You're not going to shoot
them in cold blood?

47. 2A (move) SCORBY: Yes. No. I've got a better idea./
M 3-s (a.b.); Sarah (TO SARAH) On your feet. Your coming
pulled out r.; Doctor with us. (KEELER HELPS HER UP)
rises; follow him
back to chair

THE DOCTOR: Where are you taking
her?

48. 3B (HE MOTIONS SARAH
OUT OF THE DOOR./
MC/S door; see Keeler KEELER FOLLOWS
going out; he looks SLAMMING THE DOOR
back, then exits SHUT)/

49. 2A
C/U Doctor THE DOCTOR: Scorby!!

RECORDING PAUSE

Repo. Artists

EPISODE TWO (Scene 27)

O.B. SEQ. 6 (page 45)

EXT. CAMP. DAY (DAWN LIGHTING PLEASE)

(snow)

2/6-1. M/S door; Scorby/Sarah/
Keeler emerge;
(Scorby must have his
haversack containing
bomb and Keeler carries
the pod canister)

SCORBY: Take us to the power plant.

SARAH: I don't know where you mean.

SCORBY: Don't try to be clever.
You've already checked it out.
Where is it?

Sarah reluctantly leads
them off

2/6-2. L/A ridge; Krynoid
appears r. to l.

2/6-3. C/U Krynoid r. to l.

END O.B. SEQ. 6

2A A1

28. INTL CREW QUARTERS. DAWN/DAY

50. 2A / (THE DOCTOR AND STEVENSON
C/S bonds; tilt to ARE ON THE FLOOR BACK-
CM 2-s Stevenson/ TO-BACK. THEY ARE
Doctor TRYING TO UNRAVEL THEIR
KNOTS BUT ARE HAVING NO
SUCCESS.

STEVENSON'S BROW IS
BEADED WITH SWEAT)

STEVENSON: It's hopeless ...

THE DOCTOR: It's never hopeless.
All we have to do is think.

(THE DOCTOR LOOKS AROUND
TRYING TO FIND AN ANSWER)

RECORDING PAUSE

Repo. Artists

(Onto Scene 30, page 49)

(3 NEXT)

4D 1E 3E A3 C2

29. INT. POWER UNIT. DAWN/DAY

105. 4D / (THE LIGHT IS LOW
C/S Sarah's hands being AND THERE IS A
tied DEEP HUM FROM THE
MACHINERY.
106. 3E SARAH IS BEING/
MC/S haversack; see SECURED TO AN
bomb being taken out IRON POST, PART OF
and lifted up; THE MACHINERY.
Scorby ties it against
wall
107. 4D SCORBY IS FIDDLING
C/S hands-tying WITH WIRES AND
completed EQUIPMENT HE HAS
PRODUCED FROM
HIS SIDE BAG)/
108. 1E
M/S Keeler completes
tying; tilt him up
to CM 2-s with Sarah KEELER: What's that thing?
109. 3E
M/S Scorby and bomb SCORBY: This power system
provides the energy for the whole
camp. There are cables running from
here to every building.
110. 1E We won't have to dig a hole
after all./ We simply obliterate them.
CM 2-s Keeler/Sarah, A real fireworks display./
fav. Keeler
111. 4D SARAH: That's murder. Cold blooded
BC/U Sarah murder!

RECORDING PAUSE

Repo. Artists

(Onto Scene 31, page 51)

/3B 2A A1 B1/

30. INT. CREW QUARTERS. DAWN/DAY.

51. 3B / (WATCHED BY
MC/S Doctor; he jumps STEVENSON,
twice THE DOCTOR REACHES
A POSITION BELOW
SOME HURRICANE
LAMPS WHICH HANG
FROM THE CEILING
OF THE HUT. /
52. 2A
M/S Stevenson
- PAUSE Adjust cam. / STEVENSON: What are you doing,
Doctor? /
53. 2A /
MC/S Doctor; he jumps
a third time and
knocks off lamp;
tilt Doctor to floor
- PAUSE Adjust lamp /
- (THE DOCTOR
CROUCHES THEN
JUMPS UP,
USING HIS HEAD
LIKE A FOOTBALLER
HEADING A BALL.

AFTER SEVERAL
GOES, HE KNOCKS
ONE OF THE HURRICAN
LAMPS DOWN. /
54. 3B
C/U piece of glass
by broken lamp;
Doctor picks it up
55. 2A /
M/S Doctor

(ON 2)

THE DOCTOR: Over here - quick ...

PAUSE Adjust shot

56. 2A
M/S Stevenson; pan him
1.

(STEVENSON
ROLLS OVER
AS THE DOCTOR
CROUCHES AND
ROLLS OVER
ON TO THE FLOOR.

he kneels into CM 2-s
with Doctor

THE DOCTOR'S
FINGERS GRAB
A PIECE OF BROKEN
GLASS)

Now, keep very still - or I might cut
a blood vessel!

(THE DOCTOR
STARTS TO
SAW AWAY AT
STEVENSON'S
BONDS)

RECORDING BREAK

Repo. Artists and untie rope

(Onto Scene 33, page 54)

3E 1E 4D A3 C2

112. 3E / M 2-s Keeler/Scorby
let Keeler exit l.;
hold Scorby and bomb
KEELER: ~~Do you have to do this?~~ It is murder. It's cold blooded murder. Now look - you do have you tied her up properly? Exactly as you're told or you go up with it - Arnold.
SCORBY: Have you tied her up properly?
(KEELER RETURNS TO SARAH)
113. 1E (entry)
Deep 2-s Keeler
approach d/s l.,
Sarah f/g r.;
crab r. and hold
C 2-s
SARAH: ~~Why kill us all? Why not just take the pod?~~ He doesn't have to.
114. 3E
M/S Scorby and bomb;
let Scorby exit l.
SCORBY: There that's nice./
That bomb will set off a fault in
this system which in turn will blow
up the entire camp. Ingenious,
don't you think?
115. 4D (entry)
L/S Scorby; crab
him r. to CM 3-s
and hold
(HE RISES AND COLLECTS THE POD CONTAINER)
- KEELER: No... no... I can't let you do this!
116. 3E (entry)
M 2-s Scorby/Keeler
(HE RUNS TOWARDS THE BOMB)
SCORBY: Too late, Keeler. I've already started the countdown.
(SCORBY WALKS TO THE DOOR)
117. 1E (entry)
Deep compo. Sarah f/g
r., others enter b/g
l. and exit; tighten
to C/U Sarah
Let's get airborne./
(KEELER LOOKS DESPERATELY AT SARAH, THEN FOLLOWS)
(TO SARAH) You won't have long to wait. Ten minutes at the outside.
(PAUSE NEXT)
(AS THEY LEAVE, THE HOWL OF WIN RUSHES IN)

RECORDING PAUSE

Cam. 3 to next shot

118. 3E

BC/U countdown
indicator: the
figures are dropping
from 600

/(THE COUNTDOWN
INDICATOR AS IT
TICKS SLOWLY AWAY)

RECORDING PAUSE

2 to E

B to 2

(Onto Scene 34a, page 55a)

3B 2A A1 B1

33. INT. CREW QUARTERS. DAWN/DAY

57. 2A

M 2-s Doctor/Stevenson
getting feet untied;
pan Doctor r. to door

(THE DOCTOR
AND STEVENSON
FINISH UNTYING
THEIR FOOT
BONDS.

THE DOCTOR JUMPS
UP AND RUBS HIS
WRISTS TO GET THE
CIRCULATION MOVING)

THE DOCTOR:

You contact
main base on the radio and see if they
can intercept that aircraft.

STEVENSON:

What about the *ky*noid?

THE DOCTOR:

We'll have to take a
chance on that.

(HE DASHES
OUT.)

58. 3B

MC/S Stevenson; he
rises; pan him r. to
door

STEVENSON
FOLLOWS)

RECORDING BREAK

1 to B
2 to B
3 to C

(Onto Scene 4, page 5)

EPISODE TWO (Scene 34)

O.B. SEQ. 7 (page 55)

EXT. CAMP. DAY (DAWN)

(snow storm)

2/7-1. L/S camp; Doctor
emerges moves out to r.

DOCTOR: Sarah! Sarah!

no sign of her; he
moves off l.

2/7-2. L/A snow; Doctor's
feet come running in r.
to l. and through

2/7-3. L/A against ridge in soft focus; Doctor dashes into C/U and holds his ground scanning the wastes, r. to l.

DOCTOR: Sarah!

no answer; he belts
off 1.

(Already recorded in Studio on 17 and 18.11.75.)

127. 3 and 4 (+ TK snow l. to r.)/
VL/S with f/g snow piece;
Doctor races through r. to
l.

128. ~~4 and 5 (+ TK l. to r.) /~~
~~L/S another set-up; Dr.~~
~~paces through r. to l.,~~
~~he pauses and yells~~
~~"Sarah" which is almost~~
~~lost in the wind~~

DOCTOR: Sarah!

129. 4 and 5 (+ TK l. to r.)
L/S yet another set-up;
Doctor through r. to l.;
he is getting desperate

END O.B. SEQ. 7

2E B2

34a. INT. PASSAGE. DAWN/DAY

119. 2E

M/S passage door;
Krynoid enters;
tighten to C/U on
turn

(CARRYOVER THE
HOWL OF THE
WIND AS WE
SEE THE EXTERNAL
DOOR START
TO OPEN.

FLAKES OF SNOW
BLOWING IN. THEN
THE LUMBERING
FIGURE OF THE
KRYNOID APPEARS.

IT ENTERS)

RECORDING BREAK

Adjust bomb counter

(Onto Scene 37, page 58)

2C 1B 3C D1 C1

35. INT. ARCTIC LAB. DAWN/DAY

75. 3C
MC/S Stevenson on radio / (STEVENSON IS
FEVERISHLY
PLUGGING UP
THE RADIO)

STEVENSON: Hello Main Base!
Hello Main Base! Can you hear me?
Over.

(THERE IS NO
NOISE AT ALL
FROM THE RADIO)

(HE BANGS THE
EQUIPMENT)

76. 1B
L/A M/S door; Krynoid
enters and stares out
r. Hello Main Base! Hello Main Base!
Over.

(S STEVENSON
PANICS WE
PAN TO THE
DOOR

(ON 1)

77. 2C (THEN HE REALISES HE IS NOT ALONE.)
 MC/S Stevenson turns
 and sees the Krynoid HE TURNS AS THE KRYNOID/
 ADVANCES ON HIM)
78. 1B
 M/S Krynoid advances;
 pan him r. to CM 2-s
 with Stevenson; follow
 Stevenson to table STEVENSON: No.....no.....

(HE GIVES A LAST DESPERATE
 YELL AS THE KRYNOID ENVELOPS HIM)

RECORDING BREAK

Flat into Lab.
 Strike Passage flat.

1 to C A to 2
 2 to D
 3 to D

(Onto Scene 3, page 4)

EPISODE TWO (Scene 36)

O.B. SEQ. 8 (page 57)

EXT. RIDGE AREA. DAWN LIGHTING

(snow storm)

2/8-1. L/S Doctor runs across
snow, moving l. to r.;
he can hear an aircraft
taking off

2/8-2. C/U Doctor runs into
shot in time to see
aircraft taking off r.
to l.

CUT to stock shots aircraft taking off

2/8-3. BC/U Doctor watching
aircraft leave; he
watches it into sky;
he exits frame 1.

CU counter + CU Serial

2/8-4. L/A Doctor into MC/S;
he looks out 1.

(Already recorded in Studio on 17 and 18.11.75.)

~~137. 1 and 4 (+ TK snow r. to l.)/
Complicated set-up with
model camp below ridge on
CS0; Doctor enters frame
r., pauses a moment and
goes out l.~~

132X. (+ TK snow r. to l.)
Doctor's pov power unit

2/8-5. BC/U Doctor; he decides
that Sarah may be in
power plant; he moves
off 1.

cpu Sarah.

Episode Two (Scene 36) (cont'd)

O.B. Seq. 8 (cont'd)

2/8-6. ML/S L/A ridge; the
Krynoid advances r. to
l.
(another part of ridge,
not related to previous
shots)

(Already recorded in Studio on 18.11.75.)

Possible substitute for the above shot 2/8-6.

~~130X. 4 and 5 (+ TK snow l. to r.)~~
~~VL/S shot terrain as wide~~
~~as possible; the Krynoid~~
~~enters r. and exits l.;~~
~~it has a sense of mission,~~
~~it has already killed~~
~~Stevenson and wants more~~
~~human~~

END O.B. SEQ. 8

4D 1E 3E A3 C2

37. INT. POWER UNIT. DAWN/DAY

120. 3E / (THE COUNTDOWN INDICATES
BC/U counter, at about ONLY A SHORT TIME LEFT.
60 THE DOCTOR BURSTS IN) /
121. 4D
C/U Sarah
122. 1E (open)
Deep 2-s Sarah f/g r.,
Doctor enters b/g l.; SARAH: Scorby's fixed a bomb to
he struggles with her this power plant. We've only got
bonds seconds. What about Stevenson?
123. 3E THE DOCTOR: I'll have to try and
BC/U counter, at about warn him.
50
124. 1E SARAH (TRANSFIXED): Doctor! Look!
M 2-s; see Krynoid
appear b/g (THE KRYNOID HAS
let Sarah exit r.; APPEARED IN THE
hold Doctor f/g r. DOORWAY) /
125. 3E (entry) (THE KRYNOID ADVANCES.
Sarah enters l. and THE DOCTOR AND SARAH
into 2-s with Krynoid; EDGE ROUND THE WALL.
she exits l. again
126. 1E
ML/S door, Doctor at
it; Sarah enters r.
and joins
127. 4D
CM/S Krynoid; pan him
l. to shut door

RECORDING BREAK

Reset dial

4 to C

(Onto Scene 39, page 61)

(3 NEXT)

4C 3E A3

39. INT. POWER UNIT. DAY (DAWN)

128. 3E / (THE KRYNROID STRUGGLES
BC/U dial, at about 30 AT THE LOCKED DOOR
AS THE CLOCK TICKS
129. 4C AWAY THE FINAL SECONDS) /
MC/S Krynoid at door

RECORDING PAUSE

BUT VT to keep running

(Onto Scene 41, page 63)

EPISODE TWO (Scene 38)

O.B. SEQ. 9 (page 60)

(snow storm)

EXT. POWER UNIT. DAY

2/9-1.

Doctor and Sarah exit;
Doctor pulls the lever
and locks the door on
the Krynoid who is out
inside

THE DOCTOR: Get away as far as you
can!

they belt out 1.

END O.B. SEQ. 9

EPISODE TWO (Scene 40)

O.B. SEQ. 10 (page 62)

EXT. RIDGE. DAY

(snow storm)

2/10-1. ML/S ridge; Doctor
running l. to r.,
trying to get to Camp

2/10-2. MC/S Sarah belting
through l. to r., to
escape blast

2/10-3. MC/S Doctor belting
through l. to r.

~~2/10-4. Another angle MC/S
Doctor through l. to
r. at speed~~

~~2/10-5. Another angle MC/S
Sarah through l. to r.
at speed~~

END O.B. SEQ. 10

3E

(MUTE)

41. INT. POWER UNIT. DAY.(DAWN)

130. 3E

BC/U dial reaches
"zero"

/ (THE CLOCK HAND
REACHES ZERO.

(Onto TK and closing titles,
page 65)

(TK NEXT)

160. TELECINE 2.

Ext. Camp. Day.

The power unit explodes
followed by a gigantic
conflagration as the
entire camp goes up.

END TELESCINE 2

131. TK Seq. 3 (35 mm)
Closing titles

S.O.F.

S/I T/J SLIDE (B2) /
Dr. Who
TOM BAKER

S/I T/J SLIDE (A3) /
Sarah Jane Smith
ELISABETH SLADEN

S/I T/J SLIDE (B3) /
Scorby
JOHN CHALLIS

S/I T/J SLIDE (A4) /
Arnold Keeler
MARK JONES

S/I T/J SLIDE (B4) /
John Stevenson
HUBERT REES

S/I T/J SLIDE (A5) /
Charles Winlett
JOHN GLEESON

S/I T/J SLIDE (B5) /
Derek Moberley
MICHAEL McSTAY

S/I T/J SLIDE (A6) /
Written by
ROBERT BANKS STEWART

S/I T/J SLIDE (B6) /
Production Assistant
GRAEME HARPER
Production Unit Manager
JANET RADENKOVIC

S/I T/J SLIDE (A7) /
Title Music by
RON GRAINER AND BBC
RADIOPHONIC WORKSHOP
Title sequence by
BERNARD LODGE

S/I T/J SLIDE (B7) /
Incidental Music by
GEOFFREY BURGON
Special Sound
DICK MILLS

S/I T/J SLIDE (A8) /
Costume Designer
BARBARA LANE
Make-up
ANN BRIGGS

Closing titles (cont'd)

S/I T/J SLIDE (B8) /
Visual Effects Designer
RICHARD CONWAY

S/I T/J SLIDE (A9) /
Studio Lighting
JOHN DIXON
Studio Sound
JOHN HOLMES

S/I T/J SLIDE (B9) /
O.B. Lighting
CLIVE POTTER
O.B. Sound
VIC GODRICH

S/I T/J SLIDE (A10) /
Script Editor
ROBERT HOLMES

S/I T/J SLIDE (B10) /
Designers
ROGER MURRAY-LEACH
JEREMY BEAR

S/I T/J SLIDE (A11) /
Producer
PHILIP HINCHCLIFFE

S/I T/J SLIDE (B11) /
Directed by
DOUGLAS CAMFIELD
BBC tv Colour

FADE SOUND AND VISION